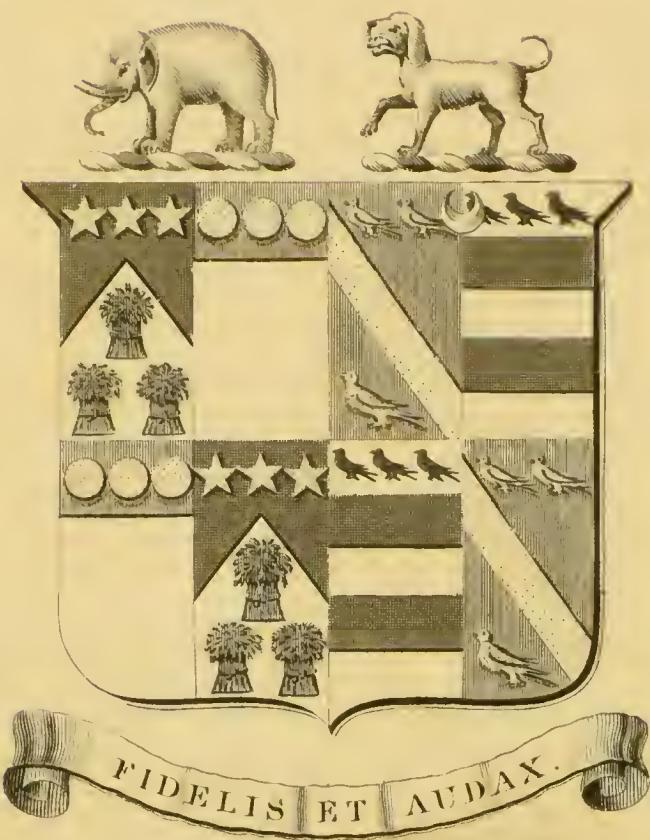




O. XII. a. 12.



John S. Pakington.





# SPECIMENS

OF

## English Ecclesiastical Costume,

FROM THE EARLIEST PERIOD DOWN TO

THE SIXTEENTH CENTURY.

SELECTED FROM

SCULPTURES, PAINTINGS, AND BRASSES.

REMAINING IN THIS KINGDOM.

BY JOHN CARTER, F. S. A.

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EXTRACTED FROM THE NEW EDITION OF  
FOSBROOKE'S "BRITISH MONACHISM."

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LONDON:

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RED LION PASSAGE, FLEET-STREET.

1817.



## ADVERTISEMENT.

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It being understood that I had devoted much of my time to the study of our ancient Costume, civil military, ecclesiastical, and regal, by sketches (pencilled drawings taken from the originals on the spot, and afterwards made into finished drawings,) done from such remains, exemplified in sculptures, paintings, and brasses, I was referred to, by my old and worthy friend Mr. Nichols, in order to make some select drawings for the Ecclesiastical Costumes, with explanations; which are submitted in the following Plates, engraved by Mr. James Basire, junior, under my superintendence and corrections.

J. CARTER.

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SPECIMENS  
OF  
ECCLESIASTICAL COSTUME, &c.

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AMONG the various selections from our antiquities in series arranged chronologically, that of Ecclesiastical Costume has not hitherto engaged particular attention. Whether the pursuit has not interested any exploratory hand, or that such subjects are held as too much connected with the original religion of the country, from an over-zealous study on the features thereof raising an interest incompatible with the present orthodox precepts of the Established Church, it is rather difficult to determine. With impartial minds, not swayed by bigoted impressions, such ideas must give way to more useful study, guided by the opinion that every line of information, whether it squares exactly with our

real sentiments, must impart something that merits notice; no part of science should be avoided, or lost; and surely that vestige, which once rendered this land magnificent, if it deserves no other appellation, ought to engage attention. On such grounds, therefore, the present Collection is submitted; not alone to exhibit the variety of Habits worn at different periods, but as examples of the Progress of the Arts of Sculpture, Painting, &c. then prevailing. And it may be asserted that our ancestors were conspicuously eminent for more enlightened ideas than those of Laws and Arms, which seem to be all the mental gifts allowed them, though their descending gigantic and splendid works of Architecture are standing in majestic state still before us. Why, therefore, not give them credit for possessing every other gift enriching the human sense *then*, as well as *now*, by those who live? To think or maintain opinions to the contrary, is to pass but a cold compliment on the capabilities of Englishmen at any period! Thus premising, we enter on the main purpose of the ensuing objects, which is to restore, though in the smallest degree, a regular representation of Antient Reli-

gious Costume, in aid of historical information, both in Literature and the Arts, before the originals are obliterated from the public eye, by disfigurement or utter annihilation.

### CLASS I.

*Malmsbury*; anno 675. Figure, among others of the Apostles, in basso relievo, of St. Peter, in the south porch of the Abbey-Church of Malmsbury, Wiltshire. Sketched 1801. Saxon work. The double keys in the right hand (head of the church), book with jewels of the New Testament (suppose) in the left; the robes are becoming, and well disposed; jewels on the border of the neck; feet bare.

*Malmsbury*. Figure of a Religious in basso-relievo on door-way at the entrance into the church; the dress is the simple Monk's habit, Hood, &c.

*Winchester*; 963. Figure of a Bishop, in basso-relievo on the font<sup>a</sup> (Saxon work) in the Cathedral. Sketched 1790. The sculpture is not by the best hand but the Costume information imparted supersedes that consideration; crosier extremely simple (shepherd's crook); mitre simple also and low;

<sup>a</sup> The font engraved in Carter's "Antient Architecture."

outer robe enriched with beads, and diagonal embroidery; under diagonals maniple beaded.

*Norwich*; 1100. Statue of a Bishop in a niche on West front of the Cathedral. (Saxon.) Sketched 1786<sup>a</sup>. Crosier, meer crook; no mitre; robes not enriched; right hand giving the benediction.

In a *Saxon MS.* circa 1066, in possession of F. Douce, Esq. Sketched 1787. Figure of a Bishop; pastoral staff; cross on top has four beads; mitre very high, a few beads and jewels; robes not enriched; the colours express for the outer robe a gold ground, under robe red; extreme under robe white, with a gold fringe; red boots.

In a *Saxon MS.* in the British Museum. Sketched 1810. Figure of a female; the lines in ink tinged with red. Understood to represent St. Mary Magdalene with the vessel of precious ointment: attitude chaste, robes elegant, and drawing excellent.

## CLASS II.

*Rochester*; 1109. Statue in a niche on West front of the Cathedral. (Saxon.) Sketched 1783.

<sup>a</sup> Engraved with the niche in Carter's "Antient Architecture."

In this statue the head of crosier, mitre, and right hand restored; neck border of outer robe beaded; on the breast a broach; under robe ornamented; extreme under robe, reticulated ornament; right hand giving the benediction.

*Peterborough.* Statue lying in South aisle of the Choir of the Cathedral. Sketched 1783. Cannot give precise date, as the sculpture is not now disposed on any sepulchral memorial or tomb; appears to have been brought from some other situation; supposed however to be of early work, that is, soon after the Conquest, as the sculpture is Saxon, therefore introduced in this place. Crosier, the simple crook; no mitre; book in left hand; robes plain.

*Peterborough.* No date. Statue lying with the foregoing; of course to be accounted for in the same way. Crosier, simple crook; no mitre; outer robe, embroidered with a centrical cross; rich foliage on the breast; in left hand a book with clasps.

*Carew Castle, Pembrokeshire.* No date; but supposed, from the mode of sculpture, requisite to be brought forward at this juncture. Sketched 1803. A Priest in plain robes, but with an inverted cross embroidered centrically; supposed officiating, and

holding between the hands the consecrated wafer in the shape of a heart.

*Llandaff*; 1120. Statue on West front of the Cathedral. Sketched 1803. A good performance; crosier, the simple crook; mitre plain, as are the robes; right hand giving the benediction.

*Durham*; 1154. Figure of a Bishop painted on the side of the altar of our Lady of Pitie in the Galilee at West front of the Cathedral. Sketched 1795. Crosier, little more than the simple crook, is painted to represent gold; mitre, gold, has a few jewels with depending drapery; outer robe red, jewels on neck border and bottom; under robe blue; extreme under robe white; shoes white; right hand giving the benediction.

### CLASS III.

*Litchfield*. No date. Statue of a Bishop in the Cathedral. Judged, from the mode of sculpture and Costume, to be of the above period. Sketched 1782. Crosier, crook; foliaged drapery depending from the staff: robes plain, except a jewel on the breast, though full and graceful; gloves; right hand giving the benediction.

*York.* No date. Figure of a Bishop painted on the walls of the Chapter-house of Cathedral. Sketched 1790. Since obliterated. Judged, from mode of dress, to be of the above period. Staff has a cross gilded with its depending drapery; mitre, few jewels, gilded; outer robe green edged with gold, open in front and fastened with a broach on the breast; under robe white, with attached brown drapery on each side; white gloves and shoes; right hand giving the benediction.

*Wells.* No date. Statue of a Bishop in the Cathedral. Sketched 1784. Judged to be of the above period; has no sepulchral memorial; said to have been brought from the Abbey-church of Glastonbury. Crosier foliaged; mitre plain; outer robe plain; on left arm the maniple; right hand on the heart, an emblem of Truth.

*Hexham, Northumberland.* No date. Statue of Prior Richard on North side of Choir of the Abbey church. Sketched 1795. Judged to be of the above period. Robes are those of a Priest, and plain; hood drawn over the face; attitude, devotional. The statue is laid on a low tomb.

*Ingham, Norfolk.* No date. Figure of a Bishop seated, painted on board in a series of historical subjects in the Church. Sketched 1787. Apprehend still of the same period. Mitre, few jewels and gilded; outer robe blue, and gold edges, with the like foliage embroidered at neck; under robe red edged with gold fringe; depending gold foliage and tassels; extreme under robe white; white gloves and black shoes. Attitude, devotional.

*Connington, Huntingdonshire.* No date. Statue of a Knight in ring armour, over the armour a Monk's habit. Sketched 1798. The above date going on. Girdle is the knotted cord. Attitude, devotional. The singularity as well as the curious turn of the sculpture (and it is believed no other example exists) is that of a Warrior being thus habited; but the intent is obvious; a military man retires into a Monastery, where, notwithstanding having taken the order, he is so biassed to his former life, as to be unable to put aside his warlike accoutrements.

## CLASS IV.

*Louterell Psalter*; circa 1300. A most beautiful and Costumic illuminated folio MS. in the possession of Thomas Weld, Esq. of Lulworth Castle, Dorsetshire. The variety of dresses, suiting all degrees of persons, are infinite and interesting; from among which is selected this ecclesiastical object, a female as a Lady Abbess. Copied 1793. Crosier, foliaged crook gilded; outer robe, black; under robe, wimple, and shoes white; attitude, giving the benediction, but with the left hand. Query, if such was the practice with religious women?

*Louterell Psalter*. Priests officiating, by chanting part of the service from a book sustained on the Eagle desk. The principal Priest has a blue reticulated outer robe lined with red; white under robe. Other Priests, in white robes.

*St. Cross*; 1382. Brass in the Church of the Hospital of St. Cross, near Winchester. Sketched 1789. It represents the figure of John de Campden, grand vicar and confidential friend of the illustrious William of Wickham, and master of this hospital.

The outer robe has an enriched diamond-formed border; attitude, devotional.

*Dorchester.* No date. Supposed, from mode of work, to belong to this class. Small statues attached to the mullions of the South window in Choir of the Abbey-church of Dorchester near Oxford. Sketched 1793. They represent a funeral procession, said to be that of St. Berinus, patron of the Church. In order to accommodate the several figures to the space allotted in the plate, they are necessarily brought closer together than seen in the existing sculpture. First statue, Priest with holy water sprinkler and ditto vessel. Second statue, bearing the processional cross. Third and fourth statues with books; fifth and sixth statues bear on their shoulders parts of the staves which sustained the body in a coffin, or shrine of St. Berinus, which of course by ignorant hands, foes to antient art, has been destroyed. Seventh statue, Bishop or Abbot officiating, with plain crosier and mitre, in the attitude of reciting some portion of the solemn service. Eighth, ninth, and tenth statues, Priests following with books, &c. This mode of funeral observance has been most scrupulously adhered to, and brought

down to the present times among Catholicks, which I have often witnessed, and particularly so, Monday Jan. 28, 1793, being the Monday after the horrid Martyrdom of Lewis XVI. when his funeral obsequies were celebrated in the Spanish chapel, Manchester square. The Bishop of Limoges, who had been tutor to the unfortunate Monarch, read the awful ceremonial.

#### CLASS V.

*Sawtrey All Saints, Huntingdonshire.* Brass half-length figure of a Priest, (with the flagellarium,) in the church. No date. Conceive from the Costume, to be of the period under discussion. Sketched 1793.

*Durham.* Statue placed (as lumber) in a disused Chapel in basement story of the Bishop's Palace. Sketched 1795. It is crowned, which is an extraordinary circumstance, unless it is to be considered as an allusion to the princely jurisdiction which the Bishop of this See maintains. The robes are full and stately; the right arm probably, when perfect, shewed the hand giving the benediction: what

object the left hand sustained it is difficult to form any conjecture.

*Wensley.* No date. Brass figure of a Priest in Wensley Dale Church, Yorkshire. Sketched 1790. Costume appears still in continuation for this æra. Robes express the full officiating detail, and highly enriched, the under one particularly so. Attitude, devotional; hands crossed, which uphold the chalice.

*St. Alban's.* Brass in the Abbey-church. Sketched 1783. Supposed of Thomas de la More, Abbot 1396. Crosier much foliaged and studded with jewels, as is the mitre; the enrichment of the border to the robes, maniple, &c. a mixture of circles and diamond forms. Depending decoration over the under robe has compartments of four turns; shoes enriched. Attitude, devotional; hands crossed.

*Beverley.* No date; yet supposed of this æra. Sketched 1790. Statue of a Priest on a tomb in the Minster. The enrichments to the borders and other parts of the robes consist chiefly of shields of arms, evincing this personage to have been of high birth and character. Attitude, devotional; hands, crossed.

*Exeter.* Statue of Bishop Walter Branscomb, 1281, (or 1397,) when executed in his sumptuous monument on South side of our Lady's Chapel in the Cathedral. Sketched 1792. As we are arrived in due order at the zenith of splendour, the reign of Edward III. when every power of the human mind seemed so pre-eminently conspicuous, more immediately in Laws, Arms, and Architecture, of which such extraordinary documents are on record, and in actual existence, particularly the latter subject ; it is not to be wondered at that the sculpture of the statue before us is so excellently brought forward in the crosier, mitre, and robes : how elegant in disposure, how gorgeously enriched ! From this specimen of ecclesiastical magnificence an opinion may be adduced what extreme splendour pervaded the whole field of Church Embellishment, in recurring to York cathedral; Durham cathedral; Bishop Hatfield's throne and monument, and High Altar screen therein ; St. Stephen's chapel, Westminster; Percy monument, Beverley minster; Earl Crouchback's monument, Westminster Abbey, &c. &c. From these, and other the like objects in various parts of the kingdom, are adduced the strongest

proofs of the taste of painting, gilding, &c. overlaying the internal face of the walls, monuments, statues, painted ornaments, coloured paving-tiles, enamelled brasses, &c. Hence it may be accounted why the present statue is so minutely coloured in the above mode. Gilded foliaged crosiers<sup>a</sup>, inclosing small statue of a Saint; mitre, diamonded compartments with jewelry work, &c. the execution of which (painting) is most wonderfully elaborate: I speak without fear of contradiction but by those who have never studied or drawn from this or other like remains. Having most scrupulously copied this example to the fullest scale in many large drawings, I may thus presume on the certainty of what I now advance in its praise; indeed too much cannot be said to cause general observation and general regard: (I allude principally to the statue itself.) Outer robe, gold embroidery with jewels; under robe, and extreme under robe, white with gold fringe; the same to the crosier drapery, and the white gloves; shoes embroidered and jewelled. Right hand giving the benediction.

<sup>a</sup> See William of Wykeham's actual Crosier of this time in New College Chapel, Oxford. Engraved in Carter's "Antient Sculpture and Painting."

## CLASS VI.

As all things submit to changeful habitude, our Costumic theme owns the truth of this dogma. The succeeding reigns shew less superb embellishments; an insensible diminution of the painter's labours takes place, more unassuming, and bearing a tendency to bring the whole mass of work to the united skill alone of the mason and sculptor, still not the less refined and high-wrought than formerly, painted glass excepted. But of this branch of art hereafter.

*Ashby de la Zouch, Leicestershire.* No date. Having fixed on the beginning of the fifteenth century as above, it is concluded from similar costumes that our thread of chronological order is correct. Sketched 1800. Represents some dignified personage, who having previously, it is supposed, been on a pilgrimage to the Holy Land, requested on his return that his effigies after death might be sculptured in his Pilgrim's habit, as here represented. This statue is on his monument in the church. The staff with cross at top, hat with escallop shells

(St. James the Fisherman the Patron of Pilgrims); scrip slung over the shoulders, with cross band and shells: outer robe, half open sleeves, shewing close robe under them; sandals laced; collar of S. S. Attitude, devotional.

*Oxford.* No date; our present æra is still in progress. Sketched 1792. Brass Figure of John Bloxham (Master) in Merton College chapel. Robes consist of a flowing gown and mantle. Attitude, devotional.

*Winchester.* Statue of Cardinal Beaufort; in his monumental Chapel on South side of grand East aisle of Choir of the Cathedral. He died 1447. Sketched 1790. The robes worn by Cardinals of this period were rather plain; that before us graceful, it is painted; round hat, and depending knotted tassels red; outer robe red, sleeves of under robe purple; shoes black. Attitude devotional. It is to be pointed out, that, notwithstanding the other statues in the Church, Wykeham, Waynflete, &c. have been much disfigured, particularly in the noses (an almost universal barbarous custom throughout the kingdom), and as miserably repaired by some ignorant mechanic, the statue of the Cardinal,

maugre the invidious character bestowed by Shakespeare<sup>a</sup>, remains perfect, imparting to unprejudiced minds sentiments of the utmost awe and veneration.

*All-hallows Church, York.* No date; yet this æra may be considered as of course. Sketched 1790. Painted figure of a Bishop in a window of the Church. Pastoral staff has a rich jewelled cross, supported by canopies gilded; mitre foliaged and gilt, jewels, &c. Outer robe white, with an embroidered cross inclosing smaller ditto; ground of robe worked in small gold flowers and edged with jewels; under robe purple, edged with jewels and green fringes; extreme under robe, white with gold edgings; gloves and shoes white. Right hand giving the benediction. The paintings of this æra, and those more immediately on glass, partook of a less degree of high colouring than those of the late reign: while those branches of art under the direct sway of architectural design were profuse and unbounded efforts both in masonry and sculpture; and it is found that in the sixteenth century, exclusive of heraldic blazonings, the only colour used in glass painting, was yellow.

<sup>a</sup> He appears, in Milner's "History of Winchester," to have been a most exalted and praise-worthy Ecclesiastick.

*Exeter.* Statue of Bishop Oldham in his monumental Chapel on South side of South aisle of Choir of the Cathedral. He died 1453. Sketched 1792. Work of the crosier elaborate in foliage and jewels; the depending drapery from it pleasingly bound about the staff, a mode then in general practice, as is witnessed in numerous instances among our sepulchral remains. Mitre, richly studded with jewels, as is also the maniple; under robe fringed; extreme under robe and depending drapery fringed; gloves with jewels and tassels. Attitude, devotional.

*Guildhall, London.* Erected in the fourteenth century. Female statue on the South or entrance front over the porch of the hall. Sketched 1783. The greater part of this porch has been destroyed, except the door-way and avenue into the hall, and in its place a most odious and ridiculous upright in the mock East Indian style set up, more to the City's reproach than honour. This, with three other female statues in the same tier, expressed Discipline (having taken the veil), Justice, Fortitude, and Mercy, all equally delicate and beautifully executed: they have been dispersed into various hands; but, being considered as the work of some un-

known and remote English artist, therefore no real interest became their portion, so necessary to fix them in a final resting-place, either in some private or public repository, the British Museum for instance, like those there seen of Roman or Grecian Pagan idolatry. The costume is that of a Nun, with outer and under robes, veil and wimple. Attitude, devotional.

#### CLASS VII.

*Barneck, Northamptonshire.* No date; however, the period is proceeding on with. Sketched 1780. The figure of a Bishop carved in oak pannel in low relief, in some pew fences in the church. Mitre has jewels; its dependant draperies plain; outer robe shews a border of jewels, and fastened on the breast in front by a broach or fibula. Here is found a great change in the make of the outer robe, not less than the fore part of it being left open, and merely brought together and secured on the breast as above stated. Antecedently, the outer robe appears to have been one covering, and put on by casting it over the heads of the Clergy; the arms raised the sides of the robe, which, with their occa-

sional actions, brought the whole covering into fine disposed drapery, as witnessed in our progress hitherto. Under robe fringed, cross band over front of it; extreme under robe plain. Attitude, admonitory.

*London.* No date: our progress continued. Sketched 1782. Figure of a Bishop painted in East window of Trinity Hall chapel, Aldersgate street, (Chapel destroyed) of "St. Basil the Great" (in an inscription under the feet). After the removal of the painting, it came into the possession of the late Mr. Kirgate, Printer, Strawberry Hill. Pastoral staff, gold; mitre, with jewels and gold work; outer robe, purple lined with blue; and purple enameled broach; mantle, green bordered with blue embroidered ornament: under robe (seen on the breast) diamonded form gold brocade; extreme under robe white; shoes blue. Attitude, giving the benediction.

*Hexham, Northumberland.* No date: æra in succession. Sketched 1795. Painting on board, in the Abbey-church of St. Acca. There are five more of the same kind, as St. Almundus, St. Æata, St. Wilfridus, St. John of Beverley, and St. Fredbert.

They are the size of life, finely painted on board, in their original frames, and display the most strict studied Costume. Crosier foliaged, supported by canopies, gilded; mitre, jewels, and gold work; outer robe, white sprig ornament on light brown ground, and edged with gold fringe; broach, gold; under robe of similar embroidery with outer ditto; extreme under robe, white; with its collar, sleeves, &c.; gloves white, and jewels at their backs, black shoes. Attitude, giving the benediction.

*East Dereham, Norfolk.* 1468. Figure of a Priest in basso-relievo, on the font in the Church; confirming. Sketched 1786. There are seven more basso relieves on the font; Baptism, Penance, Eucharist, Ordination, Marriage, Extreme Unction, Crucifixion <sup>a</sup>.

*Winchester.* 1489. Sketched 1788. Figure of Thomas Silksted, Prior of the Cathedral, painted with other subjects relating to the miracles of the Blessed Virgin, in her Chapel at the East end of the Church. The above date refers to the period when executed <sup>b</sup>. Crosier slightly foliaged on plain canopies gilded; mitre plain, except two jewels gilt

<sup>a</sup> Engraved in Carter's "Ancient Sculpture and Painting."

(it is placed on his altar desk); Missal, leaves and clasps gilded; outer robe black. It appears the Priors of this Convent had the privilege of this insignia of crosier and mitre. He is on his knees. In continuation of the painting, there is a statue, to which he is praying.

*Westminster.* 1519. Sketched 1783. Figure in bronze of Abbot Islip, on the tomb of Henry VII. in his Chapel in the Church; first stone laid by Islip. This Abbot and Sir Reginald Bray were the joint Architects who constructed that wonderful pile. The tomb from whence this subject is selected, is the work of Torregiano, a Florentine artist, and the portrait is by traditionary report believed to be that of the good Islip; the circumstance expressed in the performance of which this effigies makes a part is, Edward the Confessor delivering the *famous ring* to the Convent, and, in compliment to the meritorious Abbot Islip (setting aside all reference to Edward's time, but understanding the whole a vision), makes him the receiver thereof<sup>a</sup>. Outer robe, hanging sleeves open to the upper half of the arm, and fringed at the edges; under robe

<sup>a</sup> Series of the basso-relievos on the tomb, in Carter's "Antient Sculpture and Painting."

plain; mantle and maniple, fringed. Attitude, devotional, and mixed with some degree of surprize and devout attention.

The proposed thread of illustration, as full and as explicit as my experience and exploratory collections of sketches would admit, being expended, I have but to hope that my zeal and reverence to preserve from obloquy relicks of the above cast may be taken in good part; and that no particular reflections will be cast on my ardent zeal, which may have been too strong to avoid, in some instances, giving too warm praise, or too much honour, to the Manners and Costume (ecclesiastical) of former times.

The gradual declination seen in the two last Classes of superb ecclesiastical raiment is remarkably striking as well as is the circumstance of the outer robe being open in front, with other particulars; but not of that great import as need detail. The eye alone will be sufficient to render that part of the performance discernible.

J. CARTER.

*April, 1817.*



CLASS I.



Malmsbury. 675.



Malmsbury.



Winchester. 963.



Norwich. 1100.



In Saxon. M. Scirca 1066. In Saxon. M. British Museum





CLASS II.



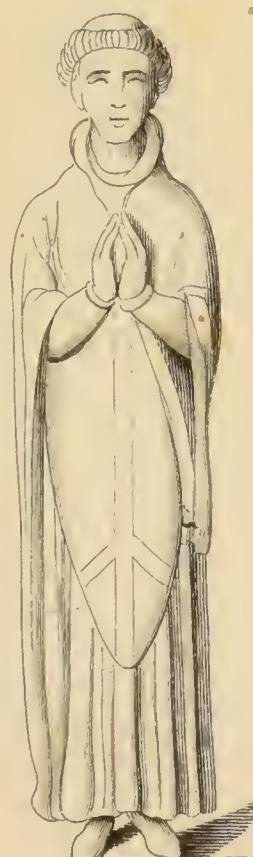
Rochester, 1109.



Peterborough.



Peterborough.



Carew Castle, Pembrokeshire.



St David's, 1120



Durham, 1154.



CLASS III.



Litchfield.



York.



Wells.



Haughmond.



Ingham.



Glastonbury.



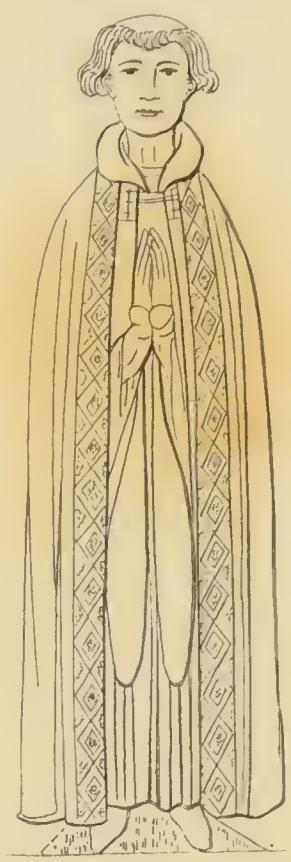
CLASS IV.



Louterell Psalter.



Louterell Psalter.



St. Croy. 1382.



Dorchester.



CLASS V.



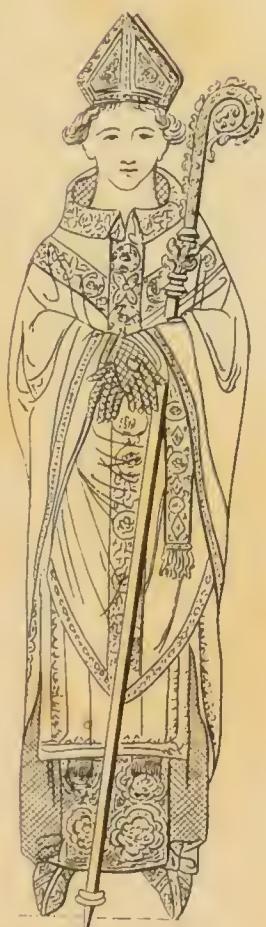
Sandrey All Saints.



Durham.



Wenstey.



St Albans.



Beverly



Croce, 1397.



CLASS VI.



Ashby de la Zouch.



Oxford.



Winchester, 1417.



All Hallows Church, York.



Exeter, 1453



Guild Hall, London.



CLASS VII.



Barneck.



London.



Harham.



East Dereham. 1468.



Winchester. 1489.



Westminster. 1519.



\* \* \* Between the printing and publication of this little Work, its Author has paid the debt of Nature. In him the Arts in general, and particularly Antient English Architecture, have to deplore the loss of one of their able and zealous Champions. The Publisher therefore avails himself of the opportunity of pre-fixing to this Tract, a Memoir of Mr. CARTER, extracted from the Gentleman's Magazine for October 1817.

Mr. John Carter was born June 22, 1748. He was the son of Benjamin Carter, who resided in Piccadilly, and followed the profession of a Sculptor, in which he attained to a considerable degree of eminence, many of the principal Chinney-pieces and Monuments of the then day having issued from his house.—He was placed at an early age at a Boarding-school at Battersea, where his genius began to unfold itself in practising musick on the English flute, and making attempts at drawing. From thence he was removed to another in Kennington-lane; where, in the interval of school-hours, he followed his favourite pursuits: this he quitted about the year 1760, and went home to his father, under whose roof he prosecuted the Art of Design, making working-drawings for the men; and indulging, as his leisure afforded him an opportunity, his passion for Musick.

His father dying about the year 1763, he was left, at the age of fifteen, unprotected, and void of all support, to choose his own course of life. He did not long hesitate, but fixed his mind upon Architecture; and in the year 1764 entered upon his Antiquarian labours by drawing the ruins of "The Herald's Tower in Windsor Castle," with which his voluminous and valuable Sketches, from that period to the year 1816 inclusive, commence.

About this time Mr. Jos. Dixon, Surveyor and Mason, of St. Alban's-street, (who executed the mason's work of Blackfriars-bridge, built that at Exeter, &c.) made proposals to him to study under his instruction, till he came of age, at a liberal salary; which kind offer he accepted, and remained with him for some years.

In 1768, he began to make drawings for Mr. Henry Holland, the eldest son of Mr. Richard Holland, bricklayer, of Half-moon-street, Piccadilly; which connexion continued for many years, his engagements with Mr. Dixon not preventing his employing his leisure hours for the service of others.—In 1774, he engaged to execute drawings for a periodical work, "The Builder's Magazine," edited by Mr. Newbery, Bookseller, in St. Paul's Church-yard, which he regularly assisted with his talents till its completion in 1786; and which contained a series of 185 Engravings on all kinds of Architectural subjects.

The year 1780 was memorable for his having been then first employed by the Society of Antiquaries, to draw and etch some subjects. To their patronage he had been introduced by the Rev. Dr. Lort, from whom he received very considerable

attention during the remainder of his life. This, Mr. Carter himself acknowledges, in the following handsome manner, in No. 72 of "Pursuits of Architectural Innovation," (which will be mentioned hereafter,) in which he had described the Church of Tenby: "Before," says he, "I leave this sacred edifice, let me do honour to the memory of a late Reverend Divine (Dr. Lort), to whose attention and patronage I owe the first insight and encouragement to follow the study of Antiquity, by inserting an inscription from a neat modern mural monument, set up by him, my kind patron, in this church, as a memorial of his parent's virtues and patriotism."

This year, likewise, he drew for Richard Gough, esq. his subsequent great patron, the West front of Croyland Abbey Church, and numerous other subjects which are interspersed in "The Sepulchral Monuments," and other Works of that Gentleman. Mr. Gough, in the preface to his "History of Croyland Abbey," 1783, gave the following flattering opinion of his abilities, which then began to attract the notice of Antiquaries: "The desire to do justice to those almost Grecian figures that decorate its splendid front, suggested the idea of prompting Mr. John Carter to make a sketch of it when he was in those parts the summer before the last. This industrious young man, into whom I thought the spirit of Vertue was passed by a metempsychosis not unfamiliar to Professors of Antiquity, executed his commission, and produced what, at the distance of near twenty years \*, seemed a very faithful drawing, and deserving to be engraven as the surest mode of preserving these elegant morceaux."—In the more elaborate work of the same learned Author, "The Sepulchral Monuments of Great Britain," Mr. Carter's merit is also duly acknowledged: "Nor must I forget how many specimens are contributed to this Collection by Mr. John Carter, whose rising talents I had hailed with predictive applause, and to whose merit I am always ready to do justice."

The fine original Drawing of Croyland Abbey (with the Copper-plate faithfully engraved from it by Basire) was purchased by Mr. Nichols, who for nearly forty years was the firm and unvaried friend of Mr. Carter.

The following year, 1781, brought him acquainted with John Soane, esq. the Architect to the Bank; his great friend the Rev. Dr. Milner, who about that time left the College of Douay in France together

\* Mr. Gough visited Croyland in 1756.  
with

with his associate in studies John Kemble, esq. and returned to England; and his eminent and learned patrons Sir Henry Charles Englefield, Richard Bull, esq. and the Hon. Horace Walpole, afterwards Lord Orford, (to whose notice he was introduced by Mr. Bull.) He had also previous to this time received considerable patronage from Dr. Ducarel, William Seward, esq. and Thomas Barrett, esq. of Leigh, near Canterbury; the two latter of whom continued their friendship with him during their lives.

Encouraged by the flattering attention and recommendation of so many eminent and learned men, Mr. Carter was induced to enter upon his first great Work, "Specimens of Antient Sculpture and Painting," the first volume of which he dedicated to Lord Orford: an occurrence, about that time, the discovery of a statue in Westminster-hall, upon taking down the old stairs leading to the Exchequer, of which, together with other sculptures about the Hall, he had an intention of publishing an etching, having given him the idea of commencing a Work illustrative of the Antient Sculpture and Painting of this Kingdom. In this Work Mr. Carter received much valuable assistance from several eminent Antiquaries, and particularly from Mr. Gough, both in compiling and revising the descriptions of his plates; in the course of which no less than ten articles were written expressly for it by that distinguished Antiquary.

In the year 1782, he was employed by Wm. Bray, esq. F. A. S. the now worthy Treasurer, from whom he received great countenance and recommendation, and always remained on the most friendly terms.

During the year 1783, he was engaged by the Earl of Exeter to copy some paintings in water-colours, "The Spanish Royal Family (contemporary with James I.), and some of the Nobility at the late Lord Grantham's, Whitehall." This Nobleman (to whom he had permission to dedicate the second volume of his "Specimens of Antient Sculpture and Painting," which he finished in 1794, and which completed that Work,) proved a liberal patron to him.—At the Exhibition of the Royal Academy in the Spring of 1786, Mr. Carter exhibited his splendid Drawing, the design for the Frontispiece of his first volume of "Antient Sculpture and Painting," upon which occasion he received the following gratifying letter from Mr. Gough.

"Mr. Carter, May 15, 1786.

"You will believe that I do not flatter you, when I tell you how highly I was pleased with your Drawing at the Exhibition. I am impatient to see it engraved, and am,

"Your very humble servant, R.G."

This Drawing, together with the Companion, the design for the Frontispiece to his second volume, and two other highly finished Drawings, unpublished, he has

bequeathed by his Will to his old and firm friend Sir Henry C. Englefield, whom he likewise appointed one of his executors, and only legatee, with the exception of his other two executors.

Among his chief patrons we may also recount that eminent encourager of the Fine Arts, Sir Richard Colt Hoare, bart.; and Thomas Lister Parker, esq. Sir Richard has perhaps the largest collection of finished Drawings that Mr. Carter ever made for one person; and a curious collection of Drawings of English Dresses was made expressly for Mr. Parker.

In the course of the year 1786, he commenced publishing a second Work, consisting of small etchings of "Views of Ancient Buildings in England." This Work is comprised in six volumes, duodecimo; and was intended by Mr. Carter, not only as a pocket companion to the Antiquary, but likewise as an Index to his valuable and extensive collection of Sketches.

Having brought, as before stated, his splendid Work of "Specimens of Antient Sculpture and Painting," to a close in the year 1794; he the following year began a new one of great importance and magnitude, "The Antient Architecture of England," the first volume of which he lived to finish, and which he received permission to dedicate to his Royal Highness the Duke of York; but the second was left incomplete.—With this we terminate the Account of his Works published by himself.

But we have now to recount the very elaborate, faithful, and beautiful Drawings executed by him of St. Stephen's Chapel, the Abbey Church of Bath, and the Cathedrals of Exeter, Durham, and Gloucester, for the Society of Antiquaries, and which were afterwards published by them—Works truly honourable, and worthy of that learned Body. Add to these his Drawings of the Cathedral of Wells, made for the same Society, but which have not yet met the public eye. It will, however, be much to be lamented if the last efforts of the delicate pencil of this eminent Artist in the service of this Society (of which he was chosen a Member in March 1795), and without which there would be an evident deficiency in this branch of their Works, should not be published.

The Surveys of Bath, Exeter, Gloucester, Durham, and Wells, were made under circumstances peculiarly gratifying to Mr. Carter's feelings, they having been, (after the decease of that eminent Antiquary Mr. Topham, who first proposed the publication of St. Stephen's Chapel, and superintended its execution,) continued principally in consequence of the exertions and influence of his zealous and continued friend Sir H. C. Englefield in the Council of the Society of Antiquaries: who likewise took a most distinguished part in the prosecution of these splendid Works, having alone drawn up the Accounts of the several Churches, and superintended the publications.

The Drawings of the Abbey Church of St. Alban's\*, made by Mr. Carter for Mr. Gough, and presented by him to the Society of Antiquaries, by whom they were subsequently published, swell a list of Works so numerous, and yet so highly delicate in design and execution, as could hardly be considered capable of being executed by the pencil of one man. Yet another set of numerous highly-finished Drawings, with Descriptions, of York Minister, crown his industrious career in this line of his profession.

As an Architect in the Antient English style, his designs were carried into effect, amongst others, in the following works:—A small Oratory, with appropriate decorations, for James Moore, Esq. F. A. S. about the years 1794, 1795.—Also a very rich Monument and Chimney-piece for Trench Chiswell, Esq.—In the year 1800, he was employed at Oatlands in certain parts of the exterior of the house, and in a Chimney-piece. A few years afterwards he made a design of four Alms-houses, afterwards erected at Wrotham, in Kent.—The Great West Window at Exeter Cathedral, executed by Coade, about eight or nine years ago, under Mr. Soane, was from designs made by Mr. Carter.—And a Chapel now completing near Sevenoaks, in Kent, is likewise from his pencil; the very curious roof of which, in part framed under his immediate inspection, exhibits a genuine specimen of the antient mode of framing timber-work.

His leisure hours, if a man engaged in such laborious undertakings could have been considered as possessing any, were not idly spent. Musick and Antiquarian pursuits, followed *con amore*, filled up the hours not engaged in his profession.—Musick, which was the delight of his youth, was the companion of his maturer years, and the solace of his age; and, although almost a self-taught Musician, his compositions were very interesting and considerable. He had likewise exhibited early in life a dramatic taste, which he seemed to have imbibed from his maternal Grandfather John Jameson, a Lancaster man, who had written a variety of dramatic pieces, novels, &c. Being thus disposed, he had, in his younger days, written several little pieces, which he had set to Musick; and this turn of mind growing with his strength, he continued his compositions, and set portions of Shakespeare's Plays to Musick. He likewise wrote an Ode on the Death of Richard II. to which he composed the Musick. But his *Chefs d'œuvre* in this line were two Operas founded upon the History, Antient Manners and Customs of this Coun-

try, "The White Rose," and "The Cell of St. Oswald," which he not only wrote, but set to musick, and painted the scenery adapted to them, which he exhibited npon a small stage.—And even in the latter part of his life he appears to have advanced far in the writing and composition of a third Opera, illustrative of Antient Manners not introduced in his former productions.

The pages of the Gentleman's Magazine will shew how much of his time he devoted to Antiquarian subjects, and the zeal with which he was animated when he considered any precious remain was threatened with destruction, or an antient building about to be disfigured by a new character being given to it under the deluding ideas of reparation or improvement. Upon occasions like these his soul was all on fire; he felt the meditated attack upon these objects of his veneration, as an attack upon himself, as if his own rights were invaded; and his warmth was incapable of being estimated by those who did not feel a congenial flame; his sentiments were, therefore, frequently misunderstood, if not reprehended. But he had the satisfaction of knowing, in more instances than one, that his representations had warded off the fatal blow, and saved the desired objects from destruction.

In 1798, a series of Communications were commenced in this Miscellany, under the title of "Pursuits of Architectural Innovation," with the signature of *An Architect*. Mr. Carter never publicly acknowledged himself to be the author of these Essays: but no one in the slightest degree acquainted with his turn of mind, his pursuits, or his style of expressing himself, or who had read other acknowledged communications of his in the same Publication, could for a moment hesitate in ascribing them to their real author.

Towards the Autumn of last year his health began to decline; he was, at first, attacked with diarrhoea, afterwards with dispespy. In the Spring, symptoms of dropsy appeared, which finally terminated his existence. The vigour of his mental powers, however, remained till the last, as appears by the posthumous communication published in the Gentleman's Magazine, Sept. 1817, p. 199, which had occupied his attention during part of the last month of his life. He was confined to his bed hardly one day, having been in his work-room the morning of the day previous to his dissolution; he was there taken ill, and suffered many hours excruciating pain; after the subsiding of which he lay for a considerable length of time in a quiescent state, and expired the next day, Sept. 8, 1817, almost imperceptibly.

Thus died an Artist of superior eminence, and unique in his attainments in Antient English Architecture. In this, his knowledge and experience were great, it having been the study of a long life.—

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\* To the description of these Drawings, written by Mr. Carter, is annexed a concise Account of the Abbey Church, by Mr. Gough, which, having been left unfinished at his death, was completed by Mr. Nichols.

As an Antiquarian Draftsman his abilities were truly estimable;—he was extremely faithful in his delineations,—delicate and elaborate in his drawings; but they were the unadorned and absolute fac-similes of the objects pourtrayed.—He was indefatigable in his profession, which he followed not merely as a profession, but as a pursuit in which his delight was centered.

\* \* \* *Extracts from a notice of Mr. CARTER, by another hand, printed in the same Magazine.*

The subject of this Memoir had to pass through the thick cloud of obscurity, which hung over his birth, education, and early connexions, to fix his mind, his untaught talents, upon a profession then neither well known nor liberally encouraged. By natural genius, invariable perseverance, and ready comprehension; scrupulous attention to the principles of the art, and zeal which no threat, no promise, no expectation of profit, no fear of poverty or opposition, could controul, he arrived at the head of his profession, rejecting the stiff unnatural works of former Artists, and making those improvements in Architectural Drawing which have been since followed, and in some respects never perhaps equalled; affording an instance that genius is rather concerned in inventing, than improving upon an invention. But his professional attainments were not the only proofs of his possessing an active ingenious mind; among these proofs must be reckoned Musick and the Dramatic art; to both of which he enthusiastically devoted himself, and has left several compositions of both kinds behind him.

Except from his father, he had no instruction in drawing, whose practice was almost wholly confined to the human figure, he being a Mason and Sculptor. What first induced him to pursue Architecture is to me unknown: certain it is that he followed it with a resolution to attain eminence, if exertion and perseverance would ensure success; and from hence his love of Antiquity had its origin, and his finally becoming its investigator, advocate, and preserver.

In his habits he was frugal even to parsimony, and very temperate; and his make, which was tall and thin, rendered him capable of enduring privations and hardships which many men would have sunk beneath. His principles were certainly sound; his integrity incorruptible; but his manners were reserved; his temper irascible; and his resolution sometimes bordered on obstinacy. Like most men, therefore, he had his foibles; and from these the greatest minds are not exempt.

As an Artist, he was original, elaborate, correct; as an Architect, where his own judgment alone was consulted, he approved himself scrupulously minute,

—His death, certainly, may be considered as a national loss; occasioning an *hiatus* in society difficult to be filled up—

—“Take him for all in all, We ne'er shall look upon his like again.”

He was, by his own particular request, interred at Hampstead, where a small memorial of him is intended to be placed.

*Mr. CARTER, by another hand,*

*printed in the same Magazine.*

characteristic, and perfect. But instances of the latter kind are very few, for his attachment to antient examples would never suffer him, for the prospect of the greatest emolument, to deviate in any particular, whatever inconvenience might attend exact imitation.

Thus we are convinced that with his science in construction, and his abilities as a draftsman, he was not fitted to superintend the erection of a great fabrick; and it is fortunate for Antiquity, the publick, and himself, that he was more of the Artist than Architect; since his valuable representations of Sculpture and Painting, and antient Architecture of England, have preserved the forms of buildings and decorations long lost, and many which may be hereafter demolished; since his writings have done still more for their preservation; and since he was rewarded through them with a handsome competency. These extensive and useful Works were wholly executed by Mr. Carter, in a free and masterly manner, with character, boldness, and a feeling peculiar to those who know the utility of every line they draw. Still it is to be lamented that the latter is not complete, and that neither should have received the patronage they merited.

Mr. Carter was well acquainted with the history of most of our ecclesiastical buildings, and the various styles of English Architecture; also with the antient religious ceremonies and customs, and the uses of various members now appearing but as ornaments; which greatly facilitated his progress in their survey, and rendered his descriptive remarks highly interesting: while his knowledge of the art of construction gave all his Works a precision and accuracy not otherwise to be obtained. Of the several noble publications executed by the Society of Antiquaries Mr. Carter was at various times employed to make the Drawings; and it is no more than justice to say, that neither before nor since the period of his engagement as Artist to that respectable body of Gentlemen, have such estimable works been produced. His Drawings of York Minster, made under the patronage of Sir Mark Masterman Sykes, bart. are unique, elaborate, and beautiful.

B.

